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THE MARVEL GUIDE TO COLLECTING COMICS





Welcome to the Marvel Comics Guide to Collecting Comics, which we hope will be valuable to those of you who are just beginning to discover the magical thrills Marvel Comics has to offer you. I want to thank Joel Fischer and Mark Burbey for allowing us to adapt their own original guidebook, Walter Simonson for his lively layouts and artwork and Sol Brodsky and his crew for their professional production work. Now go enjoy yourselves!

--Mike Friedrich

Mike Friedrich	Editor
Jim Shooter	Editor-in-Chief
Mark Burbey	Text
Walter Simonson	Design and cover
Deborah Pedler	
Sol Brodsky	Production
Mike Hobson	Vice-President, Publishing

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Beginnings

The hobby of collecting specific things is one enjoyed by a great many people of all ages. The hobby of collecting coins and/or stamps can boast of having the largest number of enthusiasts, but the motivation here is primarily money. Coins and stamps are graded on rareness, condition, etc., and their appeal to collectors is generally based on their value. Coins can't really be admired like paintings, and while there is a certain amount of craftsmanship to be appreciated when studying a stamp, their artistic value is limited.

Probably the most artful hobby is the collecting of works of great art and antiques. At the same time, this sort of collecting can easily be the most expensive, and one can always

see many of these things in a museum.

The collecting of comic books, while not the largest hobby in the world, is certainly growing larger all the time. More and more books are appearing about the art of collecting comics.

As one gets further into collecting comics, the value of certain ones becomes apparent, which I will discuss later on, but the primary appeal of comic books is the fun they offer.

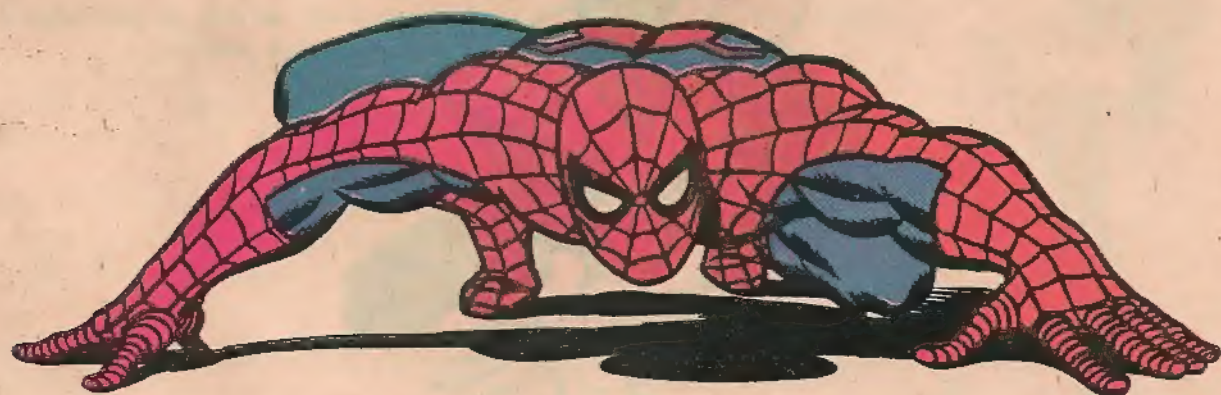
Though most collectors discover comic books as children there are many fans who don't get interested until as late as adulthood. Career people ranging from writers and actors to doctors and scientists read and collect comics.

Kids discover comics in every conceivable way. I discovered them back in 1966 when the BATMAN television program starring Adam West was all the rage and everybody was wearing BATMAN T-shirts, doing the ridiculous Batusi, and reading BATMAN comic books. Though I had read a comic book every now and again before then, my "first" comic was an issue of DETECTIVE COMICS, and that led me into buying every comic I could lay my hands on. Back then comics were only 10¢ or 12¢, and you could buy almost 10 for a dollar.

I was 11 years old when the collecting bug bit me and I still have a love for comics. When I was starting out, however, there was a lot I didn't know, and a lot I just plain didn't notice, realize or understand.

The purpose of this book is to try and make some of these things that confused me back in 1966 a little clearer to you, the new collector, now.

—Mark Burbey



Definitions

The following are terms that you'll need to know in order to readily understand the basics of comic collecting.

BACK ISSUE: An issue of any comic book previous to the latest one. This can refer to last month's issue, or an issue published many years ago.



GOLDEN AGE: A period of time in the history of comics running from around 1935 (when comics began being published) until 1949. All comics published within this time are called Golden Age comics.

SILVER AGE: This period began in 1956 when THE FLASH appeared in DC's SHOWCASE No. 4, bringing in the new wave of super heroes. Marvel, however had the greatest impact on the future of comics when a few years later they published the first SPIDER-MAN story in AMAZING FANTASY No. 15. The Silver Age runs into the late 1960s.



ORIGINAL ARTWORK: This is the actual artwork that the comic companies reproduce photographically and print as comic books. There is no color on the original art, as that is later added by a separate process.





COMICS CONVENTION: A gathering of fans, collectors, professional comic artists and writers and comic book dealers, to enjoy, discuss and sell comics. Conventions are usually held in hotels, and also feature movies, original art displays, etc.

FANZINE: A magazine devoted to any facet of the comic arts published by someone other than a comics publishing company. Fanzines can sometimes be cheaply produced and amateurish in appearance, or often very professional looking and even better than magazines found at newsstands. Fanzines are usually found at comic shops or purchased through the mail.



COMICS CODE AUTHORITY: An organization that most publishers of color comic books must show all their material to before publishing. The Code judges whether or not the material is within the guidelines set by the Code to insure it is suitable to be read by younger (and presumably impressionable) readers.

The following is a guideline for the beginning collector. As you become more familiar with this hobby, it will become second nature to you to describe the condition (grade) of each book you encounter.

MINT: Perfect condition, complete, like new, still with original print lustre.

FINE: Slight signs of wear, but still with cover gloss – no tears or obvious defects.

GOOD: Complete with cover attached and some signs of soiling and wear in particular.

FAIR: Complete but some tears in covers and some pieces of covers missing; soiling of pages, rolled spine.

POOR: Uncollectable, incomplete, badly worn, large pieces missing from cover, water damaged.



Again . . . the condition of your books determines the value of your collection.

It is important that the beginning collector know the issue number of his/her favorite title, i.e. 4th, 5th, etc. So, here with other valuable information is . . .

The Comic Book Cover

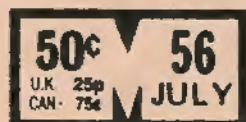
NUMBER AND MONTH OF ISSUES. All comics start with a No. 1 issue and a month (Jan, Feb, etc.). The number and month advance with each successive issue. Example: STAR WARS No. 52, Oct. STAR WARS No. 53, Nov. It is important that you do not miss an issue or you will not have a complete collection of the title you are collecting.

Tells you the **COMPANY** responsible for publishing the book.

PUBLISHER'S SUGGESTED PRICE.

COMICS CODE AUTHORITY SEAL. See page 5.

The number, month and price in this diamond shape means the issue was not distributed by Curtis Circulation and, that you probably got it from a direct sales comic shop or other outlet. The two boxes (not shown here) with a little "cc" symbol means it was circulated by Curtis. It means nothing as far as value is concerned to collectors. *Please Note:* MARVEL has recently replaced the diamond shape with this newly designed symbol:



TITLE OR MAIN CHARACTER in book. (Note: some books rotate features therefore it is important to be able to distinguish the main title from the sub-title. Example: MARVEL PREMIERE, featuring ALICE COOPER. The name of the book is MARVEL PREMIERE not ALICE COOPER. Main titles are usually in smaller print above the sub-title (larger print).

On many copies this space contains the **UNIVERSAL PRODUCT CODE** which allows comics to be sold in super-markets and convenience stores across the country. All products sold in these stores have this code. The code symbol is "read" by cash registers which are hooked into special computers. Distributors also use this code.



The Great Escape

As I mentioned in the introduction, most fans of comics collect them for fun, although many do take their monetary potential into consideration while collecting.

In my opinion, however, the fun should take precedence over the money. While this may be a slightly biased point of view, I've talked and corresponded with many fans who feel the same way.

I think the first things beginning fans notice about comic books is the artwork, and the bright and exciting colors on the covers and the inside. When one starts reading comics, he may find that some books have better artwork than others. He will not be as particular though, until he has read many more comics and knows who all the artists are.

In most cases, the beginner will not be able to immediately distinguish one artist's work from another's. The art will look obviously different, but the primary thing on the fan's mind will be the action taking place on the pages.

Even as one begins to take further notice of the artwork he will at first find it hard to believe that he will someday be able to immediately recognize and identify just about any comic artist simply by glancing at a single drawing. But he soon will, and this is when collecting comics becomes even more exciting, because the collector will then begin to choose favorite artists and seek out their work with a special fervor.

People certainly collect comic books to read rather than just to look at. But when I first started reading comics, I never gave much thought to who had written the stories. Even when I did, I

couldn't quite imagine how they went about it. It was obvious how the art was done: an artist simply took the pencil in hand and drew it. But what did the writer do? Was he even necessary?

I eventually realized that the writer was very necessary indeed, equally as necessary as the artist. While the monetary value of a comic is rarely based on who wrote a comic, the actual purpose of the comic is to entertain and whether it succeeds or not depends a great deal on the ability of the writer.

The younger reader of comics is generally attracted to the super hero comics, as those are usually the most visually exciting. As the reader/collector gets a little older, he will have eventually come to notice most every book on the comic rack he/she visits every week. When he/she does, they will find that there are many different kinds of comics, such as horror/mystery comics, war comics, western comics, humor comics, and even love comics. It is when he/she begins to notice these various types of comics that he/she will begin to get more and more involved with the stories and the plots and the characters. He won't even mind as much if every page doesn't have a fight scene on it, or even a super hero on it. While before he may have bought a certain title just because he liked the character, regardless of whether or not he liked the artist or the storyline that had been ongoing for the last 6 months, he will become more discriminating. He/she will actually base their decision on who the writer or artist is. So, basically people collect comics either because they simply enjoy them or they find them profitable.

What's Right

As far as present day comic books are concerned, there are seven different companies to collect from: MARVEL, DC, GOLD KEY, CHARLTON, ARCHIE, HARVEY and PACIFIC.

MARVEL and DC are the largest companies, MARVEL being the more popular of the two. Both companies publish super hero comics first and foremost. In addition MARVEL publishes science fiction comics such as STAR WARS as well as "reprint" comics that re-publish stories that have appeared before. MARVEL TALES, for example, reprints old SPIDER-MAN stories. Also every year, usually during the summer and early fall months MARVEL publishes what they call "ANNUALS". These are special, large issues of their most popular super hero titles, and from year to year they might contain either new or old material or both.

Along with their super hero comics DC also publishes mystery, western and war comics. All these comics follow a fixed format, meaning that they look the same from month to month. DC also has revived publishing "annuals".

GOLD KEY, ARCHIE and HARVEY aim their comics at the younger readers. GOLD KEY consists mostly of comics based on TV and cartoon characters, such as DISNEY, TOM & JERRY, MIGHTY MOUSE and BUGS BUNNY as well as more serious comics like RIPLEY'S BELIEVE IT OR NOT and TUROK, SON OF STONE. ARCHIE and HARVEY publish comics intended for children between the ages of 5 and 12, concentrating solely on humor comics. Regardless of who ARCHIE and HARVEY aim their

comics at however quite a few older fans collect their titles.

CHARLTON, once a company that ranked 3rd or 4th insofar as popularity, now depends chiefly on material that has already been paid for and published by them, resulting in a line consisting entirely of reprint books. They publish ghost, western, war, and love comics only. If and when you go looking for back issues of CHARLTON comics, however, you will find quite a few super hero titles such as BLUE BEETLE drawn by STEVE DITKO, the original SPIDER-MAN artist, THUNDER-BOLT and the recent E-MAN. Quite a few artists who now work for MARVEL and DC began drawing for CHARLTON and you will find their work in many CHARLTON back issues. Some of these artists include JIM APARO, TOM SUTTON, JEFF JONES, MIKE KALUTA, DICK GIORDANO, JOE STATON and MIKE ZECK.

PACIFIC COMICS is a new comics publisher with just a couple of titles focusing on science fiction and fantasy.

Because today's comic books are so easy to get (you just go down to the comics store and buy them) this type of collecting would probably be referred to as "everyday collecting", the kind everybody does.

But there's another kind of collecting, the kind that takes a certain kind of knowledge and experience that slowly develops the more you collect.

This type of collecting involves hunting down comics from the early 1960s, 1950s and even the 1940s. It requires more money to collect these simply because these comics are harder to find and are more eagerly sought, but if you find



For Me?

the right comics and know how to deal, then you are bound to come out ahead in every case.

Among the old comics that are popular collector items are Golden and Silver Age* and EC comics.

Whereas more recent comics are collectable because popular characters are drawn by popular artists, many Golden Age comics are valuable merely because they're old and harder to get and they feature a highly popular character such as SUPERMAN, BATMAN or (the original) CAPTAIN MARVEL. Also, there are many characters that aren't very well known today but were once quite popular and are now costly to collect such as BULLET-MAN, the original HUMAN TORCH and others.

Silver Age comics, particularly those published by MARVEL, are not always as hard to find as Golden Age books nor are they as expensive in comparison. But Silver Age comics are probably the most sought after. A run of early issues of such titles as SPIDER-MAN or the FANTASTIC FOUR in mint condition can easily cost hundreds of dollars, even thousands. Many Golden Age comics can cost several thousand dollars apiece.

Still, as I keep emphasizing, the reason one starts collecting comics in the first place is because they find it fun. And for the collector, there is a way he can obtain some of these comics inexpensively.

Here's an example:

I am a big fan of STEVE DITKO's early SPIDER-MAN stories. His artwork appeared in the first 38 issues and to collect a mint set of these in 1981 would cost approximately \$2,000. The price is so high, because these issues are fairly hard to find in mint and they are sought after by many collectors. But I wasn't interested in the rarity of the originals or in the investment potential. All I was concerned with was the quality of the art and the stories and the fun I'd have reading them. So, what I did was this: I made a complete list of every DITKO SPIDER-MAN appearance, and went about finding where each one had been reprinted. Most of them have been reprinted in the earliest issues of MARVEL TALES, but some were also reprinted in MARVEL COLLECTOR'S ITEM CLASSICS and in several of the SPIDER-MAN annuals. What it finally came down to was that I was able to obtain every DITKO SPIDER-MAN story, including the first one in AMAZING FANTASY No. 15, for less than \$75. It would have been over \$100 had I been seeking mint copies, but I wasn't. (By the way, if you want to collect the early SPIDER-MANs like this please note that issues No. 28 and 29 have never been reprinted anywhere, so you would have to buy the originals, costing between \$6 - \$8 each in mint.)

The EC comics I mentioned earlier are highly popular and also expensive to collect. This company started publishing comic books in the late 1940s, but it wasn't until the early to mid 1950s, under the direction of William Gaines, that EC

began to publish an excellent series of horror, science fiction, and war comics. Of these particular genres, those published by EC are considered to be the finest ever produced. The quality of the art and writing were on an equal level, making for visually exciting, stimulating, thought-provoking stories. No one since has been able to rise to the greatness of EC's accomplishments.

At the time EC was publishing, there were many crime and horror comics on the market, many of which showed blood, violence, and suggestions of sex. Some parents objected to their children reading such material, but enough apparently didn't mind. EC's sales, in fact, were excellent. It was this blood and violence that prompted a psychiatrist named Dr. Frederic Wertham to write a book called SEDUCTION OF THE INNOCENT. The book attacked many comic book publishers, EC in particular, for creating questionable material for our nation's children. This all became a big news story of the day, and EC went to court to defend itself. The end result of the war between the comics industry and Wertham was the creation of THE COMICS CODE AUTHORITY. This code still exists today.

The highly successful MAD magazine is published by EC, which still exists today.

I have barely skimmed the surface on the subject of comics that are most popular among collectors. The ones I've mentioned are the top collector's items, but there are many others, such as the older WALT DISNEY comics, that are also very popular.

*See definitions on page 4 and charts on pages 10 and 11.

It's Better Than



It is rather unreasonable to expect the beginning fan to have the kind of money it takes to buy some of the older comics.

Still, there are many recent titles he/she can buy at reasonable prices that he/she will make money on should he/she decide to sell them. In fact, comics appear on the stands every week that will be bonafide collector's items.



It is difficult to predict what books will rise in value and which ones won't. One can make very good guesses and take his chances, but one can never be sure.

The following is a list of comic books that are a good investment but are not as expensive as Silver or Golden Age books."

1. Daredevil No. 158	\$30.00
2. Peter Parker No. 27	25.00
3. Hulk No. 181	25.00
4. X-Men No. 129	12.00
5. Teen Titans No. 1	12.00
6. Iron Man No. 115	4.00
7. Micronauts No. 1	4.00
8. Rom No. 1	4.00
9. Moonknight No. 1	3.00
10. Ka-zar No. 1	1.25



Just because a comic is old, it does not mean it is worth a great amount of money. There are 1940 comics that are worth just a couple of dollars. By the same token, there are certain recent titles such as HOWARD THE DUCK No. 1 that are worth a fairly large amount of money. Another, even more recent example is MARVEL's MICRO-NAUTS. Even though it has only been out for a couple of years, it has been rising steadily in price.

How does one go about deciding which comic books will become valuable and are, therefore, worth

investing in? Well, after collecting awhile the collector will have enough knowledge and intuition to make wise choices without worry.

The wise collector bases his choices on who the popular characters are, as well as who the popular artists are.

For example, when SWAMP THING No. 1 came out, its artist, BERNI WRIGHTSON, was already well respected among fans and collectors. So, the facts that it was the first issue and that it was drawn by BERNI WRIGHTSON made SWAMP THING No. 1 a wise investment choice. SWAMP THING ran for 25 issues, but WRIGHTSON drew only the first 10 issues. So while all the issues will rise in value as time passes, the first 10 will always be the most valuable.

The situation with CONAN is slightly different. Its artist, BARRY SMITH, is today a much respected illustrator, but he wasn't very well known back in 1970 when CONAN No. 1 came out. The big attraction instead was not who the artist was but the fact that CONAN THE BARBARIAN, a long time popular pulp fiction hero, was a big news item in collectors circles, as well as a financial success among comic readers who weren't collectors. So, even though this comic came out not more than 11 years ago, it is worth over \$55.00.

Barry Smith sadly chose to stop drawing CONAN with issue No. 24, so issues after that number will never be as valuable as those before it.

There are some other interesting things affecting the worth of comics to note. Still using CONAN as an example, even among the first 24 issues, there are variances in values for different reasons. CONAN No. 3



Money in the Bank

is worth more than No. 2 because for some reason less copies of No. 3 were distributed to the public (comics of this type are called "low distribution books" and are usually worth more than surrounding numbers).

While the writer of a comic almost never determines its worth, there are rare cases where the storyline does. Two issues of SPIDER-MAN, numbers 121 and 122, featured the deaths of two major characters: SPIDER-MAN's girl friend GWEN STACY and the GREEN GOBLIN. This alone made the two issues worth six times more than No. 120 or No. 123.

It is very possible to make bad decisions when investing in comics as they come off the stands. I can think of two excellent examples: SHAZAM No. 1 and THE SHADOW No. 1, both from DC.

DC made a very big deal out of the arrival of SHAZAM No. 1, because after many years the original CAPT. MARVEL would again be appearing in new adventures. They were even going to be drawn by the original artist, C.C. Beck. When SHAZAM No. 1 finally came out, many collectors bought dozens of copies. Within a year however, people found themselves sitting on stacks of SHAZAM No.1 worth little more than what they had paid for them due to poorly written stories. This comic is slowly rising in price but it will be a long time before it will be worth the trouble collectors and dealers went to get them.

THE SHADOW No. 1 was an excellent comic published in 1973, and for the collector of art comics, it looked like a fine investment choice. Its artist, MIKE KALUTA, is extremely talented and by all rights his comics should be demanding much

more than they do. The fact that they don't is great for the collector who buys comics to enjoy and keep, but it just goes to show that what may look like a good investment choice may not be at all. Kaluta drew only five issues of THE SHADOW (No. 1 - 4, and 6).

The reasons why some comics succeed and some fail are many. The bottom line is this: know who the artists are and try to judge who are the most popular and who will become valuable artists to collect. You can be pretty sure that most No. 1 issues of just about any major comic from DC and MARVEL will become worth more than what you pay for it. The important thing to remember when investing in new or old comics is to take very good care of them and try your hardest to keep them in the condition you buy them in.

The following is a list of the 10 most valuable SILVER AGE comics:*

1. Amazing Fantasy No.15	\$1,100.00
2. Fantastic Four No.1	1,100.00
3. Showcase No.4	1,000.00
4. Amazing Spider-Man No.1	600.00
5. Incredible Hulk No.1	600.00
6. Journey Into Mystery No.83	420.00
7. Fantastic Four No.2	400.00
8. Showcase No.8	320.00
9. Fantastic Four No.3	300.00
10. Flash No.105	275.00

**These prices are based on an informal survey taken in the fall of 1981 and should not be considered definitive. Prices vary dramatically according to supply and condition.*



Getting Them: Half The Fun

It is the obtaining of comics that is the true act of collecting and a lot of fun.

There are several ways to go about it. The best way is to check your local newspaper for conventions or your telephone directory to see what comic shops are in your area.

Comic shops are stores that specialize in comic books and related material such as plastic bags, fanzines, original art, etc. **SUNSHINE COMICS** in Miami, Florida, for example, carries all the new comics, plus many back issues. A specialty shop will give you personal attention and in many cases you can reserve your new comics in advance, thus assuring you don't miss an issue which is very important to a complete collection. Also, you can be guaranteed of receiving only mint copies.

For back issues, a comic shop is especially advantageous because you can look a comic over before buying it. When buying comics through the mail, you will usually get a fair shake but you can never be sure of what you're getting until it is too late.

Some comic shops don't always have a wide array of the older comics (1940 - 1960). However, some shops will make every effort to obtain older books for you if they don't already have them.

If you do decide to order books through the mail there are a few tips you should know: never send cash through the mail, checks or money

orders only. Before making a purchase, try to compare prices from one dealer to another. Prices sometimes vary greatly as do grading systems. Before mailing an order away, make a note of what comics you've ordered, who you ordered them from, how much you paid, and when you sent the order in. Most dealers are prompt in sending books. However, if you do not receive your order within about two weeks it is wise to write regarding the delay. It's always good to be organized. Though there are always bargains to be found, beware of items that seem almost too good to be true. Normally, you can trust most mail order advertisers but you'll sometimes run into shady dealers who advertise books they don't really have, and sometimes comics that don't even exist. It is wise to buy from a reputable and established dealer.

One thing to beware of when purchasing back issues and old comics is **reprints**. There are various types of reprints such as **MARVEL TALES** (already discussed) in which previously published stories are re-published under a different title. There are also instances where comics are reprinted exactly as they were originally published, with little or no alteration.

Here's an example: **SPIDER-MAN** No. 1 was re-published in virtually its original form as part of a record package. For obvious reasons, this reprint is worth only \$4.50 in mint condition, whereas the original is worth approximately \$600.00.

More recent examples include **STAR WARS** No.s 1-5, which went through numerous re-printings following their original publication. (The **COMIC BOOK PRICE GUIDE** provides specific information to enable the collector to distinguish between reprints and originals.)

Two other prime examples to watch for are reprints of **CHARLTON COMICS** (**BLUE BEETLE**, **E-MAN**, etc.) by **MODERN COMICS**, and DC's **FAMOUS FIRST EDITION** series. Strange as it may seem, DC's oversized reprints of such famous comics as **ACTION** No. 1 and **DETECTIVE** No. 27 have been mistaken for the originals by novice collectors.

The fact to remember is reprints will never be worth anywhere near as much as the originals, and it's smart to be able to tell the difference.

Another alternative to a comic shop and mail order is a comic book convention. These are usually held in a hotel or an auditorium, and among its attractions might be guest speakers (professional comic writers and artists), art displays, auctions, and movies. The most active area of any convention is the dealers' room where you'll find the equivalent of dozens of comic shops, with many dealers right there to buy from. Look for announcements in your local paper.

If you live in an area where there are no comic shops or even newsstands, you might consider subscribing to your favorite titles. But stand warned that subscription copies are sent with very little protection and are easily damaged. There are, however, many subscription services where you can get new comics sent directly to you with maximum protection.

Bag'em and Box'em!



A UNBAGGED COMIC is fading, has rolled spine and creases.

B BAGGED COMIC has none of these defects.

There are articles in **The Comic Book Price Guide** and various other places expounding the elaborate measures a collector can go to in order to protect his/her comics thoroughly. These measures are perfectly valid, but they're rather expensive and somewhat impractical for the average collector; they're meant primarily for people who own very expensive and valuable comics.

Below I have outlined how I and many other fans protect our collections.

At most comic shops, collectors can buy plastic bags that

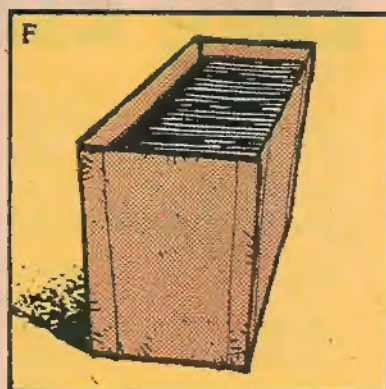
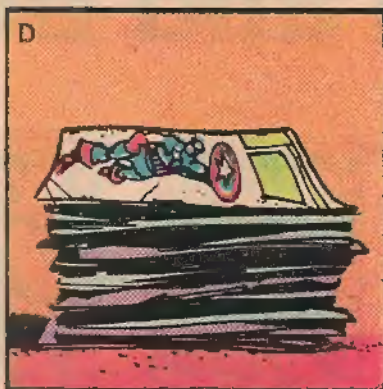
have been designed specifically to hold individual comic books. These bags are available in several different sizes and in several different gauges of plastic. The 3 mil (millimeter) size is the best. The bags will prevent comics from being soiled by dirt, bugs, moisture, etc.

It is important to store your comics **upright**, no matter how you do it. Storing them flat tends to bend them at the spine. Since the spine is the most important part of your comic, it should be kept as free from defects as possible. The drawings above show the ef-

fects of improper storage. The unbagged comic (A) is faded and creased, and has a rolled spine. The bagged comic (B) shows none of these flaws.

I have all my bagged comics and magazines stored upright in a large wooden cabinet with many shelves. The comics are arranged within the cabinet by company and title. I'm not saying you should go out and buy or build yourself a cabinet, as this can be very costly. Mine just happened to be in my house and I was able to make use of it. Bookcases also make fine storage space for comics.





C and **D** are poor ways to store comics.

E is the best way to store comics.

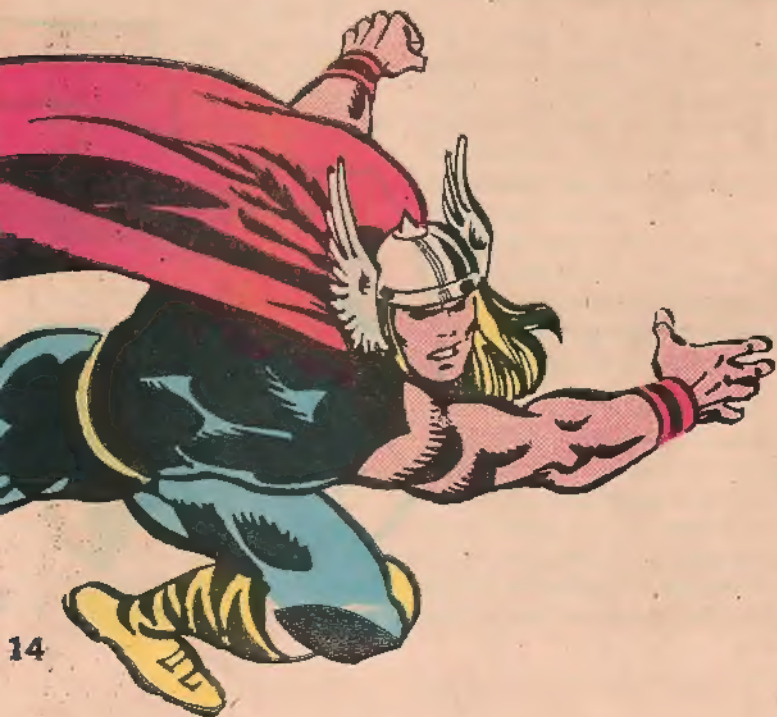
If you don't have a bookcase handy, you should store your collection in boxes. However, most cardboard boxes, such as the ones usually found at supermarkets, are not cut to the dimensions of comics. As a result, they will not hold comics snugly. Comics should be stored upright in boxes made to hold them. Keeping them in too large a box will cause sagging and shorten the life of your magazines. Drawings C and D above show 2 examples

of incorrectly stored comics. Drawing E shows the correct way to bag and box your investment.

If you're going to collect comics for investment, it is wise to read the comic once and put it away. If you want to look at it more than once, buy a second copy. The more you handle a copy, the more soiled and less valuable it will become. Stains, dirt, tears, and holes will all detract from the value of a book.

The ideal way for the average collector to store comics is in 3 mil bags, upright, in a dark cool place. (Sunlight will ruin comics no matter what you do.) And be sure you have every comic in a bag!

For the collector who is very concerned about maintaining the good condition of his/her comics, there are special bags (mylar) and acid free cardboard boxes available which will further prevent comics from yellowing and deteriorating.



Either Rags or Riches

The time may come when you may want/have to sell your comics. The following guidelines should be considered:

TITLE: "Key" (popular) titles such as SPIDER-MAN or THE AVENGERS will always bring a higher price than minor ones.

CONDITION: A book in GOOD condition will never be worth as much as one in FINE or MINT no matter what the title.

DEALER/COLLECTOR POSITION: It is important to understand the difference between selling to a dealer or a

collector. The collector buys with the intent of keeping the books for a long period of time (and then maybe selling it); a dealer buys for immediate resale and since he has overhead (rent, utilities, etc.) he has to pay lower than the market value so he can make a profit.

It takes time for a comic to become valuable. You can't buy a comic today and expect to resell it a week from now and make a profit. There are certain cases such as STAR WARS and HOWARD THE DUCK where the value has

skyrocketed overnight; however, this is the exception rather than the rule.

Now that you've read this booklet, I hope you have a somewhat better understanding of comics than you did before. Of course I have barely begun to scratch the surface of this fascinating hobby. As you collect more comics, you will find that you will be getting many hours of enjoyment and acquiring more knowledge along the way. Not only will you have comics for fun, but you will have comics for profit.



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